IFAR reports

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and The Art Loss Register

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IFARreports
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Editor: Constance Lowenthal
Associate Editor: Anna J. Kisluk
Contributing Editors: Franklin Feldman, Kathleen Ferguson, Anna J. Kisluk, Constance Lowenthal
Editorial Assistant: Fritzi Owens
Design: Creative Strategies

International Foundation for Art Research
46 East 70th Street, New York, NY 10021
Tel: (212) 879-1780 Fax: (212) 734-4174

Constance Lowenthal, Executive Director
Anna J. Kisluk,
Director, Art Loss Register
Nancy J. Little,
Director, Authentication Service
Virgilia H. Pancoast,
Consultant, Authentication Service
Clara Graziani Bronson,
Research Assistant, Authentication Service
Melinda K. Hartwig, Research Associate
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Two Russian museums recently opened landmark exhibitions of art not seen in generations. The Hermitage show is called "Hidden Treasures Revealed," a politically neutral title. The Pushkin Museum's is called "Twice Saved," making an assertion challenged by Germans and doubted by many others that the Red Army and Moscow conservators have played heroic roles in a rescue. Fifty years after the fact, art displaced during the war has been surfacing at a rapid pace. After decades of uncertainty about their very survival, hundreds of works of art are now known to be safe and relatively sound -- and thousands of miles from their pre-war owners. Before the war, many of the works belonged to museums, while others were removed from private collections by the Nazis.

Two art historians from the Soviet Union broke the story of the secret depositories in *Art News* in 1991, while a third art historian published a related article in Paris. Only then did Soviet museum directors and culture ministry officials acknowledge the truth of what Konstantin Akinsha, Grigory Kozlov, and Alexei Rastorgouev had written—that the Red Army had swept back into Soviet territory the art it found stored in the eastern zone of Germany. At the museums in Moscow and St. Petersburg where the missing treasures were stored secretly, only a few trusted curators knew of their existence. The Grabar Institute in Moscow also had a secret storage area.

The Hermitage exhibition that opened in late March consists of Impressionist and Post-Impressionist paintings, primarily from the collections of two German families, Krebs and Gerstenberg. It was announced months in advance, and the catalogue is available here (Harry N. Abrams). In contrast, the show at the Pushkin opened on February 27 without prior warning. Irina Antonova, the Pushkin director, who as a young staff member in 1945 signed receipts when the "trophy art" arrived, upstaged the Hermitage. Her show comprises paintings from two Hungarian Jewish collections (Herzog and Hatvany) confiscated by Nazis. El Greco, Corot, and Renoir are represented.

A major question darkens both exhibitions. Who owns the art? Have the pre-war owners (or their heirs) been consulted, notified, or ignored? Are these loan shows without lenders? These exhibitions will not, of course, travel. In any western nation, a legal battle would almost certainly erupt. For there is little doubt under international conventions that neither the Soviet Union, the Russian Federation, nor the Russian museums own these works.

What else can we anticipate seeing in Russia?

The Bremen Drawings

In 1989, a retiring Moscow museum director, Viktor Baldin, announced that for 44 years he had secretly and safely stored over 170 old master drawings from the Bremen Kunsthalle collection. Selflessly, Baldin said he would give the drawings back to Bremen for the satisfaction of it, but politics got in the way. About two years ago a selection of Bremen's drawings were shown in Moscow and St. Petersburg.

The Koenigs Collection

The Netherlands discovered that many old master drawings from the Koenigs Collection, which left the Museum Boymans-van Beuningen in a forced sale during the Nazi occupation, were in the Pushkin Museum. Negotiations to arrange the return were begun, and Dutch officials have inspected the drawings in Moscow, but not one sheet has yet been returned.

Schliemann Gold

The Pushkin also has confirmed secretly storing the so-called Priam's Treasure, the fruits of Heinrich Schliemann's excavating and collecting in the late 19th century. It disappeared from the storage area of the Berlin museum that owned it since 1890. Experts, including Klaus Goldmann, the Berlin curator at the Museum for Pre- and Early History

who spent decades searching for traces of the missing treasure, have examined it with white gloves. An exhibition is being prepared for 1996. The ceramics from the same group are at the Hermitage, which plans a future exhibition.

Gutenberg Bible

A copy of the Gutenberg Bible missing since the war from the Museum of the History of the Book in Leipzig is acknowledged to be in Moscow.

Asian Art ?

At this time, the inventory of Berlin's Museum for East Asian Art is still missing. Is it destroyed, in safe storage, or scattered?

Some of the Soviet Army's haul was returned in the mid-50s to East Germany when it was firmly under Moscow's thumb. A substantial number of masterpieces (Raphael, Correggio, Van Eyck, Cranach, and the jeweled *objets* of the fabled Green Vaults) were sent back to Dresden Museums. In the years that followed, visitors entered the paintings gallery under a huge sign proclaiming that the works had been saved by the Soviet Army and returned to the German people.

Since German reunification in 1991, the Dresden museums have begun to publish a series of volumes on works of art still missing—from the arms and armor collection, from the drawings cabinet. Alexei Rastorgouev, a Russian art historian, has seen some of Dresden's missing drawings in Russian private collections. Clearly, the Soviet army allowed much to slip out of their hands.

"The Spoils of War" was the subject of a three-day symposium organized last January in New York City by the Bard Graduate Center for Studies in the Decorative Arts. Over forty speakers came from Germany, Russia, other European countries, and the United States to present papers on the loss, reappearance, and legal framework for returns of art displaced during World War II and its aftermath. Among the speakers were government officials, scholars of art history and law, journalists, and museum personnel. It was the first such public forum anywhere.

The history of the Third Reich's destruction, confiscation, and 'purchases,' of art is spelled out in Lynn H. Nicholas' book, *The Rape of Europa* (Alfred A. Knopf, 1994). She also treats the efforts to move art away from cities to safety and the work done by the western allies after the war to return art to its pre-war countries. Her book, the recent confirmations of art in the former USSR, and the current exhibitions made the symposium very timely.

The calculated thoroughness that Adolf Hitler and his subordinates brought to their 'collecting' in western Europe was unprecedented. The Nazi's cultural offensive inspired its own resistance. Perhaps the best known activist was Rose Valland, the Louvre curator who sabotaged the departure of Nazis' trainloads of Louvre inventory and art confiscated from the collections of French Jews.

In the east, the Nazis embarked on a program to destroy Slavic culture since it was deemed inferior. In the summer of 1994, a proposed law was introduced into the Russian parliament that would nationalize the art, books, and archives displaced into Soviet territory by the Red Army, declaring them to be Russian property as reparations for wartime losses and devastation.

The western allies, in contrast to the Red Army, made Herculean efforts to return art to its pre-war owners. The men and women who worked with the military in occupied Germany returned millions of works of art that had been stashed away to prevent their destruction during the years when Europe's cities were bombed. The Monuments, Fine Arts & Archives unit attached to the U.S. Army set up collecting points from which the art stored in salt mines and other remote spots was inventoried and returned. This included art appropriated in countries occupied by Nazi forces (masterpieces such as the Van Eycks' Ghent Altarpiece, Michelangelo's Bruges Madonna) as well as German museum collections like those from Berlin.

At "The Spoils of War" symposium, a group of American Monuments officers gathered as a panel to speak about their work in repatriating art after the war. Many members of the audience were moved and admiring. They received a standing ovation.

One speaker explained that the United States policy of returning everything to its pre-war homes did not follow a smooth path. In 1946, just over 200 works of art belonging to the Berlin Museums were sent to America on tour. This plan for this exhibition precipitated an unusual controversy. Walter Farmer, in charge of the Wiesbaden Collecting Point, was totally opposed to taking spoils and organized MFA&A officers to protest in a memorandum stating, among other things, that:

> ....from our knowledge, no historical grievance will rankle so long, or be the cause of so much justified bitterness, as the removal, for any reason, of a part of the heritage of any nation, even if that heritage be interpreted as a prize of war."

Despite U.S. policy, some stolen art and war memorabilia found its way to these shores. The Hungarian regalia, including the Crown of Saint Stephen (which includes as elements some of the earliest surviving Byzantine enamels), came to the U.S. officially and was held in Fort Knox until President Carter decided to return it in 1978. Some had argued for waiting until the day when Hungary had a non-Communist government.

More notorious was the story that William Honan of *The New York Times* broke in 1989, when medieval church treasures from Quedlinburg, Germany were tracked to a bank vault in Whitewright, Texas. (See *IFARreports*, July, 1990, April 1991, and Feb./Mar. 1992). The heirs of the deceased American soldier who stole them and sent them home had sold the church's Carolingian gospel manuscript back to Germany for almost $3 million. Germany's announcement that it had acquired the Gospels from anonymous sellers piqued the curiosity of Willi Korte, a researcher who was deter-

mined to unmask the sellers' identity. Eventually, Honan and Korte found the brother and sister of Joe Tom Meador in Texas and the Quedlinburg Church sued them for the return of the treasures. The case settled, with the return of the reliquaries and other precious objects for no additional payment. After the agreement was reached, the Dallas Museum of Art, which had safeguarded the objects during the lawsuit with the agreement of both parties, held an exhibition, prior to a show in Berlin and the return to Quedlinburg in a newly reunified Germany.

As a measure of our government's policy, it should be noted that the Internal Revenue Service discovered that the Quedlinburg treasures had not been included in Joe Tom Meador's estate tax return. They appraised them in the year of his death (1980) at a value of $40 million and sent the heirs a bill for taxes, penalties, and interest for millions of dollars. Texas authorities are considering bringing criminal charges against the heirs for knowingly transporting stolen property across state lines and international borders.

The vast number of cultural objects being held by the Russians today are claimed by different owners, both by nations and by individuals. Can today's Russian politicians find a way to distance themselves from the Soviets who took and ordered the secret hiding of these works of art? Can they find a way to permit the museums to return property to sister institutions and private owners? What will it take to overcome the hard-liners, such as those who support the proposal in the parliament to nationalize the art, who wish to turn the spoils of war into perpetual "last prisoners of World War II?"

Constance Lowenthal

A slightly different version of this article appears in the May/June 1995 issue of *Museums News*, © American Association of Museums. Reprinted by permission.

English High Court on Schiele Forgery

When Marie Zelinger de Balkany bid at Christie's in June 1987 for an Egon Schiele painting she had no idea of the fuss she would cause. Her absentee bid--which unknown to her was the only genuine bid received--resulted in the painting being knocked down to her at the reserve price. Her purchase led to an English decision of the High Court of Justice which breaks new ground in defining what is an authentic painting, and, conversely, in this case, what may be deemed a "forgery."

The provenance of the painting could be traced to a former owner (Baron Rosenberg), a Hungarian who resided at times in Vienna. He was a contemporary of Schiele having been born in 1878 and died in 1938/1939. Schiele was born in 1890 and died in 1918 in Vienna. Following Rosenberg's death, a psychiatrist from Sweden (Dr. Schlag) acquired the painting from his estate. Dr. Schlag placed the painting with Christie's for sale in 1987, at which time it was purchased by Madame de Balkany.

The catalogue entry for the item read, in relevant part, "The Property of a Swiss Collector, Egon Schiele. Vor Gottvater Knieender Jungling, signed with initials E (lower left) and S (lower right), oil, gold and copper paint on canvas, Painted in 1908," and provided as a provenance statement "Acquired by the present owner in Switzerland during the 1930s" and a literature supplement referring to the writings of J. Dobai and R. Leopold.

Dobai, an expert on the works of Klimt but not those of Schiele, had written an article on Schiele in 1968/69, which concluded: "Nor can there be any doubt that "the Painting can easily be attributed to Schiele."

In 1972, Professor Rudolph Leopold published a Catalogue Raisonné on Schiele's work. He was not as definitive as Dobai. Leopold stated, "It is not possible to say whether Schiele signed his initials himself. On the one hand, the initials do not appear in this way in any of Schiele's other pictures; on the other hand, in 1908 Schiele experimented with various forms of signature." He then referred to Dobai's article, stating: "It was his [Dobai's] opinion that it was definitely painted by Schiele, presumably in the second half of 1907. It is this author's opinion that it was produced in about the middle of 1908..."

In 1969, Dr. Schrag, the previous owner, had delivered the painting to the Swiss Institute for Art Research in Zurich. While there, the picture underwent some limited restoration work, but no written record of what was done was available. Dobai's article, published at about the same time, did not mention any restoration or underpainting, nor did it contain any discussion as to the authenticity of the initials in the painting.

In 1930, Otto Kallir, an art historian and dealer, published a Catalogue Raisonné of Schiele's work which did not include the painting, and neither did his revision in 1966. Between 1983 and early 1987 the painting was on exhibition at the Kunsthaus Museum in Zurich as a painting by Schiele. The Christie's catalogue does not mention the Otto Kallir catalogue. In 1990, Jane Kallir, granddaughter of Otto Kallir, published her own Catalogue Raisonné of Schiele's work. She expressed doubt as to the painting's authenticity and stated, "The initials 'E S', so faint as to appear an afterthought, might have some obsure symbolic meaning or be those of a different contemporary artist. When Schiele used his initials, they were almost invariably contiguous, not separated as here."

Having seen Jane Kallir's Catalogue and her doubts expressed as to the painting's authenticity, Madame de Balkany contacted Christie's in 1991. After consulting Professor Leopold--who now suggested chemical and spectrographic tests--Christie's rejected Madame de Balkany's claim for refund of the purchase price and/or damages. Hence the subject suit.

The English Court dealt with the issues as a matter of strict contractual terms. The Christie's catalogue had expressly stated that if within 5 years from the date of the auction, it is demonstrated that a sold Lot is a "Forgery" Christie's will be liable for refund of the purchase price, but not for a claim for any consequential loss or damage.

After hearing the testimony and viewing the evidence, the Court determined:

1) Christie's takes sole responsibility for the description of the Lot in the

catalogue; it is their description and not that of the Seller.

2) If the painting is a forgery, it is Christie's risk, "in other words Christie's contracts both as agent and principal."

3) After undergoing scientific tests, it is clear that there was extensive overpainting--in fact, 94% had been painted by someone other than Schiele (who presumably had originally executed the underpainting).

4) As so repainted, the painting is a "forgery" and the plaintiff is entitled to a refund of the purchase price plus interest and costs (legal fees). By overpainting the monogram and putting new initials on the painting, [the overpainter] "had hoped to induce people to believe that the whole painting which was visible was done by Schiele."

Christie's had taken the view that inasmuch as the original picture had been painted by Schiele, no amount of overpainting could make it a forgery. The court rejected that view:"...by reason of the forger signature [the letters 'E' and 'S'] which was...done with intent to deceive, the Lot was a forgery..."

Christie's also argued that they relied on existing scholarship in describing the painting as by Schiele. This, too, was rejected by the Court: "...had [Christie's] looked carefully, they would have seen what, frankly, is reasonably obvious, namely that the painting had been overpainted and the initials had been put in by the overpainter." "They should have said the painting was "attributed" to Schiele--rather than by him and they should have described the work as being "with signature or inscription." Accordingly, they were not *reasonably* entitled to rely on the opinions of scholars.

Finally, the Court concluded that there was negligence on the part of Christie's and Christie's was liable to the plaintiff for the amount she had paid (£557,000) plus interest and costs. On payment of that sum, "Christie's become the owners of the painting and may dispose of it as they please."

Without extending the discussion, the case is significant on a number of scores:

1. Determining that a painting is a "forgery" when the only evidence is that substantial overpainting and modification of a signature is present undoubtedly represents new law. There is an implication in the opinion that if the overpainting had avoided touching the signature, there might not have been a forgery.

2. Reliance upon existing published scholarship is not adequate. Observation itself can be more significant.

3. A proper description in the catalogue would have protected the auctioneer--such as adding the words "attributed to" or referring to the initials in a different manner. In New York the specific statute dealing with art merchants anticipates that type of dispute and could have shielded Christie's if the appropriate catalogue description were made. Of course, that would have affected the price.

4. Determining Christie's to be the owner of the painting after refunding the purchase price raises a provocative issue. There is no suggestion that the consignor had any responsibility to Christie's even though he was the owner of the painting, received the proceeds of sale, and perhaps might have been involved or knowledgeable about the overpainting. By undertaking the catalogue description, Christie's assumed the full risk. And, of course, how could Christie's now offer the painting--can it be sold as an "overpainted Schiele--at least 5% painted by the artist"?

There is one intriguing thought about the case. If the Jane Kallir Catalogue Raisonné with its reservations had not appeared--or had appeared years later--would it have been too late for Madame de Balkany to assert her claim? Is it still true today that timing is everything? I hope not.

Franklin Feldman

U.S.—El Salvador Accord on Imports

Tohil Plumbate cylindrical vase with effigy decoration, Early Post-Classic Period (circa A.D. 900-1200).

On March 8 in Washington, DC, the U.S. and El Salvador signed a Memorandum of Understanding, an agreement restricting U.S. importation of certain categories of pre-Hispanic archeological material unless accompanied by an export permit issued by El Salvador. Provided by the Convention on Cultural Property Implementation Act, the Memorandum is the first such agreement between the U.S. and another country. As parties to the 1970 UNESCO Convention, both the U.S. and El Salvador belong to an international cooperative to reduce pillage and the illicit transport of cultural property across international borders.

The agreement answers El Salvador's request for protection of its archeological resources, which have been severely damaged by looting. Scientific information about the pre-Hispanic cultures that flourished in El Salvador has been lost by the pillaging of archeological sites. In an effort to curb this loss, the Cultural Property Advisory Committee recommended U.S. import restrictions. United States Information Agency Deputy Director Penn Kemble determined that looting threatens El Salvador's cultural patrimony and that U.S. import restrictions would help prevent such damage.

In the Memorandum of Understanding, both the U.S. and El Salvador promise to use the protected property for purposes of education, science, and culture. Now that this agreement has been signed, the U.S. Customs Service will publish in the *Federal Register* a list of the categories of material that are restricted from U.S. import.

Kathleen Ferguson

Homer(?) Recovered With Help of Christie's and Customs

Off Gloucester Harbor, *the "enhanced" Winslow Homer returned to Mrs. Jennings.*

Add a sailboat or two and a couple of sea gulls and what do you have? Certainly not the painting with which you started. And that is what has happened to the Winslow Homer watercolor called *Off Gloucester Harbor*. The additions were made sometime after the painting was stolen in 1969 from Mrs. Ellen Jennings of Ipswich, Mass.

On Valentine's Day this year, Mrs. Jennings got her painting back after more than 25 years. But, what is the painting now? Is it a Homer or not?

The story began January 16, 1969, when this watercolor, along with another and two drawings by Winslow Homer were stolen from Mrs. Jennings. Thieves stole only these four works.

Fast forward to 1992, when, according to an article by Ralph Blumenthal in the *New York Times*, Peter Juvelis, an art broker from Mexico and Ft. Lauderdale, Florida, consigned a watercolor to Christie's on behalf of a client, a Georgina Maldonado. Questioned about the provenance by Christie's, Mr. Juvelis, according to Bonnie Goldblatt, a U.S. Customs agent, responded that there was no bill of sale because "his client had received the work as a gift from a Mexican official."

Christie's, having asked an expert on Homer to authenticate the work, was told by the expert that the watercolor was the stolen *Off Gloucester Harbor*. The painting was listed in Lloyd Goodrich's catalogue raisonné as having belonged to Mrs. Jennings' parents in the 1930s. The expert also pointed out the two sailboats added on the left horizon and the sea gulls flying above and to the left of the rowboat. It is suspected that the additions were meant to disguise the original and mislead people into thinking it was a different painting. It didn't work. Sophia Truslow, Mrs. Jennings' attorney, said, "The most effective method of protection for the owner of high value works of art is to list them in the catalogue raisonné."

Ms. Goldblatt, in affidavits, said that the expert remembered authenticating a drawing by Homer two years earlier which had also been consigned to Christie's by Mr. Juvelis. That drawing, *Boy Sitting on a Stump*, also was one of the works stolen from Mrs. Jennings in 1969. But it was not recognized as such at the time and was sold.

Mr. Juvelis was questioned by U.S. Customs agents about the drawing sold in 1992. The owner, according to him, was the same Ms. Maldonado who, he told Customs, received the drawing by friends twenty years before. In this instance, on learning that the drawing was stolen, Christie's bought the work back and returned it to Mrs. Jennings.

As the investigation progressed, it was learned that Mr. Juvelis and Ms. Maldonado were married. When asked by U.S. Customs to document the importation of the Homer watercolor into the U.S. for sale (which requires a commerical import form), Mr. Juvelis, according to Ms. Goldblatt's account, said it was brought into the U.S. by a friend.

Not long after, according to the court papers, Christie's received a letter from Enrico Beteta, the economic attaché at the Mexican consulate in Miami. In the letter, he stated that the painting had been sent to the U.S. "through diplomatic channels" to New York on behalf of Mr. Juvelis.

As the investigation probed deeper, new facts about the relationships of the various parties emerged. It was discovered that Mr. Beteta was married to a daughter of Mr. Juvelis and Ms. Maldonado. According to Ms. Goldblatt, Mr. Beteta and his wife gave differing versions of the ownership of the painting. Mr. Beteta stated he and his wife had only been holding it for his mother-in-law. His wife, reportedly, said it had been given to them as a gift by her mother.

The watercolor, which had been seized by U.S. Customs in May 1992, was finally given back to Mrs. Jennings as, one might say, a Valentine's Day "gift." Robert Van Etten, the U.S. Customs Service Special Agent in Charge in New York said," We've had a number of cases over the last twenty years involving stolen art and cultural artifacts. This is the first one I can recall where an original work has been altered."

However, the question as to what it now is remains. Is it a Homer or not? And, whether the "additions" can be removed to restore the watercolor to its original condition is still a question.

Anna J. Kisluk

Museum Gets Back Moran Landscape

Moran's Valley of the Cuernavaca, *1837, recovered almost twenty years after it was stolen.* (Photo courtesy of the National Museum of American Art.)

It may take time, but stolen works are recovered. *Valley of the Cuernavaca* by Thomas Moran was recovered for the National Museum of American Art almost twenty years after it was stolen.

According to a report in the *Maine Antique Digest* by David Hewett, around Thanksgiving last year, the painting was brought into the Adam A. Weschler and Son auction house in Washington, DC. Questioned by Bill Weschler, president of Weschler's, about the provenance, she told him that she had bought the painting at a flea market several years ago. Recently, she said, a relative, looking at it again, recognized the signature and told her that it might be valuable.

M.A.D. quotes Mr. Weschler as saying, "We automatically check out the validity of any painting with potential value, so we sent a photo of it to Steven Good in Denver, who, along with another scholar is compiling the catalogue raisonné." Mr. Good's opinion was favorable. As Mr. Weschler recounts, "Good immediately called back and said the painting was fine...." However, according to Mr. Good, he recalled seeing a list of stolen works from the FBI which listed a painting by Moran with the same title. Comparing the dimensions of the stolen work with the one at Weschler's, he told Mr. Weschler it seemed they were one and the same. The painting on the FBI's list has been stolen in January of 1975 from the National Museum of American Art in Washington, DC.

Knowing now that the painting was possibly stolen, Mr. Weschler contacted the museum's curator of paintings and sculpture, William Treuttner. He told him Weschler's might have something which belonged by rights to the museum. Mr. Treuttner's examination confirmed it was the Moran stolen in 1975, based on his recollection of the work, a photograph of it, and an unusual framing feature using an aluminum lip placed around the canvas to keep it from abrading against the frame. "They're (the Museum) the only ones who use that method," Mr. Weschler told *M.A.D.*

According to Special Agent Susan Lloyd of the F.B.I. Washington Field Office, "The painting disappeared during January 1975, apparently during the remodeling and redesign of the National Museum of American Art. The alarms were not activated at the time." She added, "It appears to have been a crime of opportunity not a professional job."

The painting has returned home and is in the process of being framed and cleaned before being placed on exhibit once more. Elizabeth Broun, the director of the museum said, "After twenty years, we thought we would never see it again. It was like a special holiday gift for us to get it back." She added, "Mr. Weschler and Steven Good made it possible. It shows the importance of accurate and complete records of an artist's work. The system worked."

A.J.K.

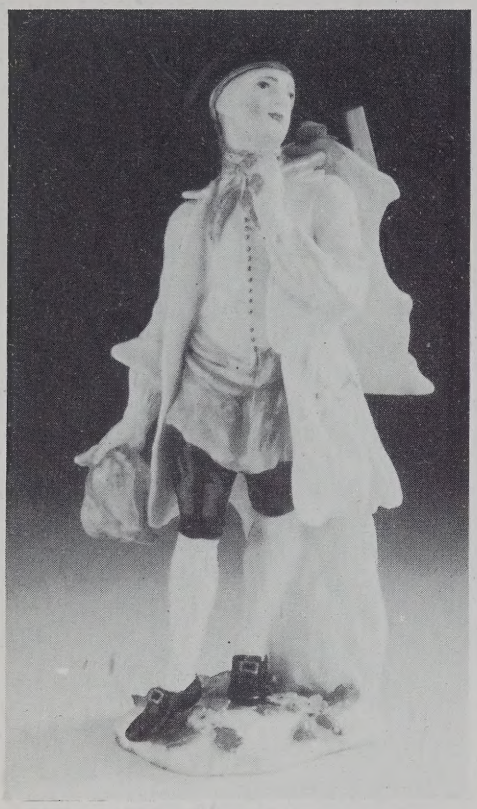
London Recovery—Chelsea Porcelain

Jewish peddlar, still missing.

On February 21, nine months after their theft last May, five of seven pieces of rare English porcelain which were stolen from Christie's were recovered by London police. A report in the *Antiques Trade Gazette* credited a joint operation by the South East Regional and West End Central Crime Squads with the recovery. Three Chelsea figures, a teapot, and a candlestick were found in a truck in Eltham, South East London.

The *A.T.G.* also reported the arrest of the driver of the truck, James Airey, 58, of Tulse Hill who was later charged with "dishonest handling." A few days after the recovery, the police arrested three others, George Tubey, 39, and James Brown, 33, both residents of Dagenham, and Peter Ladlow, 35, of Bethnal Green. Charged with theft, they have been released on bail and are scheduled to appear in court on March 22.

Throughout the investigation, Christie's has reportedly worked closely with the police.



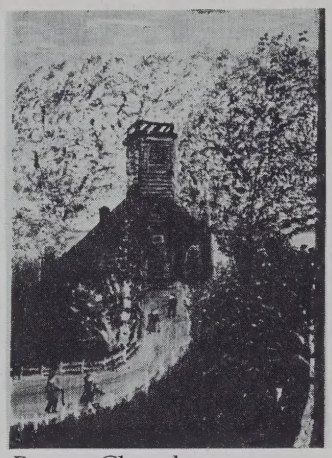
Chelsea itinerant carpenter, unrecovered.

Mark Dalrymple of Tyler & Co., the insurance adjusters which represent the underwriters, told IFAR, "This was a good example where the insurance community working closely with a major auction house and the police, was able to achieve this kind of result." Mr. Dalrymple said in this instance a reward would be paid. He said, "The offer of a reward made it possible for the police to recover the porcelain," and added, "The porcelain became 'so hot', not only in England but in other areas, that the thieves couldn't sell it."

The recovered pieces included several Chelsea figures from the 1750's based on Meissen models by the famous Johann Joachim Kaendler, as well tas the rare teapot (cover illustration, *IFARreports*, July, 1994). The two items still missing are the figures of an itinerant carpenter and the Jewish peddlar.

A.J.K

Grandma Moses Paintings Destroyed



Brown Church, *now destroyed.*

Last December, the Bennington Museum in Vermont suffered what every museum fears: a theft of two valuable works. In this case, two paintings by Grandma Moses, one of the best known American naif painters, were stolen last December 13. The paintings were valued at $32,000.

Then, on February 1, Steven Miller, the new executive director of the museum who had just assumed the post, received even worse news. The FBI announced the arrest of James J. Campanella of Albany for the theft. However, they also announced that Campanella had destroyed the two paintings, *December* and *Brown Church*. The two paintings (each done in oil on masonite) were in a plastic bag and, after being crumbled to pieces, were thrown away. Only small pieces and paint chips remained in the bag. It is suspected that they were destroyed in order to get rid of the evidence.

The destruction of the paintings is considered highly unusual. Most works of art are stolen for the money they might bring to the thief and eventually work their way into the art market though it may be many years later.

Mr. Miller, despite the unfortunate ending, had high praise for the Bennington police, the FBI, and the Albany police. He added, "I'm always saddened when a loss of this kind occurs in a museum. It has an unfortunate impact and is an irretrievable loss for the public. Anything of an artist's oeuvre that is destroyed is a little piece of their history lost."

A.J.K.

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Braque, Georges (French, 1882-1963). *Le Château de Roche-Guyon*, 1909. Oil. 80.0 x 59.5 cm. *N93.473.7. Stockholm, Sweden. Nov. 8, '93. (*IFARreports*, Dec. '93, No. 951)

Heard, Joseph (English, 1799-1859). *Anjer*. Oil on canvas. 66.0 x 91.4 cm. *N94.370.1. New York, NY. May 15, '94. (*IFARreports* Missing Art Alert, Dec. '94, No. 9)

Herbert, Adrien (Canadian, 1890-1967). *A Montreal Street*. Acrylic. 140.0 x 89.0 cm. *N92.429.5. Montreal, Canada. Jul. 9, '92 (*IFARreports*, Dec. '92, No. 921.)

Picasso, Pablo (Spanish, 1881-1973). *La Source*, 1921. Oil. 64.0 x 90.0. *N93.473.5. Stockholm, Sweden. Nov. 8, '93. (*IFARreports*, Dec. '93, No. 965.)

Surrey, Philip H. (Canadian, 1910-1990). *Heat Wave*. Mixed media. 41.0 x 51.0 cm. *N92.429.3. Montreal, Canada. Jul. 9, '92. (*IFARreports*, Dec. '92, No. 922)

Surrey, Philip H. (Canadian, 1910-1990). *Waiting for the Movie*.Pastel. 41.0 x 41.0 cm. *N92.429.4. Montreal, Canada. Jul. 9, '92. (*IFARreports*, Dec. '92, No. 923.)

Sculpture

Picasso, Pablo (Spanish, 1881-1973). *Femme, Boiseloup*, 1931. Bronze. 47.0 cm. *N93.473.6. Stockholm, Sweden. Nov. 8, '93. (*IFARreports*, Dec. '93, No. 988)

Decorative Arts

Ceramics

English, 18th century

Chelsea Porcelain Factory. Chinese pheasant, circa 1751. Porcelain. Ht. 23.0 cm. *L94.765.2. London, England. May 7, '94. (*IFARreports*, Jul. '94, No. 356)

Chelsea Porcelain Factory. Little black and white duck, circa 1751. Porcelain. Ht. 11.5. *L94.765.3. London, England. May 7, '94. (*IFARreports*, Jul. '94, No. 359.)

Chelsea Porcelain Factory. The map seller (After Meissen model by J.J. Kaendler), circa 1756. Porcelain. Ht. 19.5 cm. *L94.765.4. London, England. May 7, '94. (*IFARreports*, Jul. '94, No. 361)

Chelsea Porcelain Factory. Teapot, circa 1756. Porcelain. Ht. 14.5 cm. *L94.765.6. London, England. May 7, '94. (*IFARreports*, Jul. '94, No. 360)

"Girl in a Swing". Ganymede and the Eagle, circa 1750. Porcelain. Ht. 19.0 cm. *L94.765.7. London, England. May 7, '94. (*IFARreports*, Jul. '94, No. 355)

Antiquities

Sculpture

Stele pediment (Greek, 2nd century). Marble. 52.0 x 103.0 x 27.0 cm. *N94.72.1. Aizanoi, Turkey. May 26, '93. (*IFARreports*, Feb. '94, No. 93)

Islamic Art

Books, Documents, Manuscripts

Arab, 18th Century

ABI-TALIB, Ali Ibn Muhammed Ibn Zayd Hazrat Ibn. *Fourth Part of the Koran.* Paper and leather. 39.0 x 23.5 cm. N93.448.15. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 912)

AL-GHAZALI, Zayn ad-din Abu Hamid (1058-1111). *Ihya' al-'ulum ad-din*, 1163 A.H. Paper and leather. 18.3 x 7.9 cm. N93.448.14. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 913)

AL-KASFI, Muhammed al-Mahdi Ahmad. Ibn al-'Ali Ibn Yusuf Al-Fasih. *Masarrat fi dala'il al-hayrat*, 1194 A.H. Paper and leather. 15.0 x 67.0 cm. N93.448.9. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 914)

AL-KOCAVI, Sahzada Muhammed Ibn Mustafa. *Hasiya an-anwar at-tanzil wa asrar at-ta'wil.* Paper and leather. 23.4 x 10.3 cm. N93.448.7. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 915)

AL-KONAVI, Isma'il bin Muhammed Ibn Mustafa. *Hasiya an-anwar at-tanzil wa asrar at-ta'wil*, 1192 A.H. Paper and leather. 23.7 x 12.5 cm. N93.448.8. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 916)

AL-RAZI, Muhammed ibn 'Umar Fahr ad-din. *Mafatih al-gayp Tafsir-i kabir (The Great Commentary)*, 1139 A.H. Paper and leather. 20.3 x 11.4 cm. N93.448.3. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 917)

IBN ABBAS, Abd Allah (7th Century). *Commentary (Tafsir-i ibn Abbas).* Paper and leather. 13.2 x 5.9 x 1.9 cm. *N93.448.1. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 918)

KAZVINI, (Qazwini?), Abu 'bd Allah Yazid Ibn Abd Allah. *Sunan Ibn Maca*, 1165 A.H. Paper and leather. 15.0 x 8.1 cm. N93.448.17. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 919)

IBN AS-SAMI, Sahib Ahmad Ibn. Yusuf. *Umdat al-huffaz fi tafsir asraf al alfaz*, 1177 A.H. Paper and leather. 15.7 x 72.0 cm. N93.448.2. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 920)

ABU DAOUD SULAIMAN, *Sunan Abu Daoud.* Paper and leather. 23.4 x 7.3 cm. N93.448.5. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 921)

AFFAN, Osman ('Uthman) bin. Koran. Paper and leather. 32.5 x 24.0 cm. N93.448.11. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 922)

AL-CAVZIYE, Shams ad-din Abu Abd 'Allah Muhammed Ibn Abu Bakr Ibn AyyubIbn Kayyim. *Zad al-ma'ad fi hayr al-'ibad.* Paper and leather. 16.6 x 7.3 cm. N93.448.6. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 923)

AL-SAFAVI AL-MISRI, Sihab ad-din Ahmad ibn Muhammed Ibn 'Umar. *Inayet al-Kadi kifayat al-Razi.* Paper and leather. 23.3 x 12.0 cm. N93.448.10. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 924)

HACCAC, Abu Husayn Ibn Muslim Ibn. *Sahih Muslim.* Paper and leather. 15.8 x 82.0 cm. Recorded under catalogue no. 115. N93.448.4. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 925)

HAFIZ, Shams ad-din Muhammed, called (d. 1389 A.D.). *Divan*, 1231 A.H. Paper and leather. 22.0 x 12.5 cm. N93.448.12. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 926)

MEHMET, Sayyid Darvish. *Macm a'al-Falakiyat Mclis al'Falakiyat*, 1210 A.H. Paper and leather. 16.9 x 10.1 cm. N93.448.13. Amasya Beyazit, Turkey. Nov. 16, '92. (*IFARreports*, Nov. '93, no. 929)

Correction

Please note that No. 203 In the Feb./Mar. issue of *IFARreports* should have appeared under the category of English, 20th Century sculpture. We apologize for any inconvenience.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

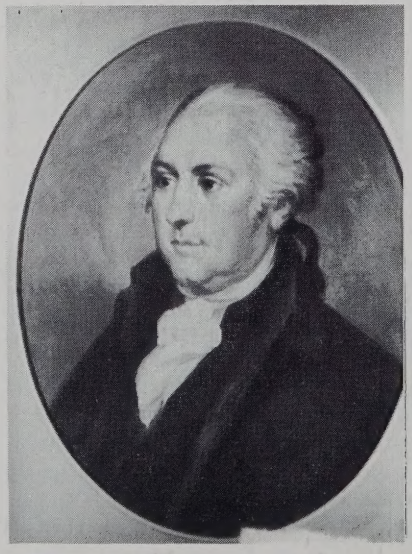
Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

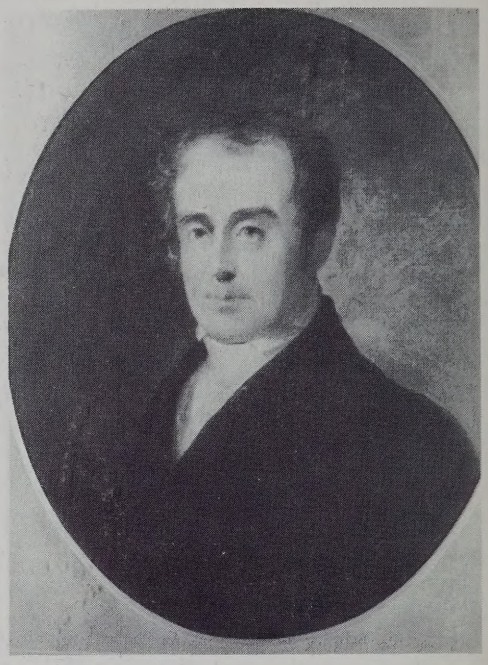
American, 19th Century

225 ROSENTHAL, Albert (1863-1939). *Portrait of George Glentworth*, 1910. Oil on canvas. 60.3 x 46.9 cm. Copy after a portrait by Charles Willson Peale. Oval. With a plaque inscribed: "George Glentworth, M.D., 1735-1792, Presented by his Great Great Granddaughter Marguerite L. Glentworth, By Albert Rosenthal after Charles Willson Peale." Unsigned. Listed in the Catalogue of American Portraits of the National Portrait Gallery (CAP) and in the Bicentennial Inventory of American Paintings, National Collection of Fine Arts, Smithsonian Institution (BIAP). *N95.75.1. Philadelphia, PA. Date of theft unknown.



225

226 SULLY, Thomas (1783-1872). *Portrait of Thomas Tickell Hewson*, 1848. Oil on canvas. 64.1 x 51.4 cm. Oval. Inscribed on a plaque: "Thomas Tickell Hewson, M.D., President of the College of Physicians 1835-1848 Thomas Sully, Pinx." Listed in Sully's Register of Portraits, 1807-1871, and in the Catalogue of American Portraits of the National Portrait Gallery (CAP), and in the Bicentennial Inventory of American Paintings, National Collection of Fine Arts, Smithsonian Institution (BIAP). Bust-length portrait of a middle-aged man with short wispy hair, wearing a dark jacket with a white neckband and shirt. *N95.75.2. Philadelphia, PA. Date of theft unknown.



226

American, 20th Century

227 PETERSON, Jane (1876-1965). *Petunias*, 1925. Oil on canvas. 81.3 x 81.3 cm. Signed l/r: Jane Peterson. Still life of red petunias in a pitcher standing on a bright pink cloth against a pale aqua background. *N95.74.1. Cambridge, MA. Jan. 1, '93.

227

228 WALT DISNEY STUDIOS. *Donald's Conscience*, 1938. Paint on a lithographic background. 25.0 x 33.0 cm. Edition No.: 21/500. Scene 20 from Disney's 1938 animated short film "Donald's Better Self." *N95.52.2. Burnaby, Canada. Aug. 18, '94. Interpol Number: 94IP23108

229 WALT DISNEY STUDIOS. *The Royal Wedding*, 1989. Paint on a lithographic background. 31.0 x 41.0 cm. Edition No. 11/500. Sequence 13, Scene 37.1 from the 1989 Disney animated film "The Little Mermaid." A stamp from the Walt Disney Studios lower right. *N95.52.1. Burnaby, Canada. Aug. 18, '94. Interpol Number: 94IP23108

228

229

Canadian, 19th Century

230 SUZOR-CÔTÉ, Marc-Aurèle de Foy (1869-1937). *Le Père Cyr (Father Cyr)*. Oil on panel. 62.0 x 54.0 cm. Bust-length portrait in three-quarter profile. N95.62.1. Montreal, Canada. Oct. 3, '94.

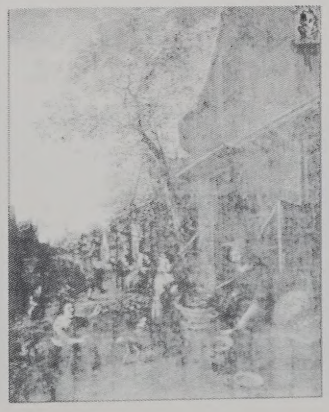
Canadian, 20th Century

231 BROWN, Harley W. (b. 1939). *Horse and Rider*. Oil on canvas. 76.0 x 91.0 cm. Signed l/r. *N95.53.1. Okotoks, Canada. Feb. 12, '94. Interpol Number: 94IP01989

Dutch, 17th Century

232 BRAKENBURGH, Richard (1650-1702). *Street Scene*. Oil on canvas. 36.5 x 29.0 cm. *N95.64.3. Zurich, Switzerland. Jan. 11, '94. Interpol Number: E-140/8-1994

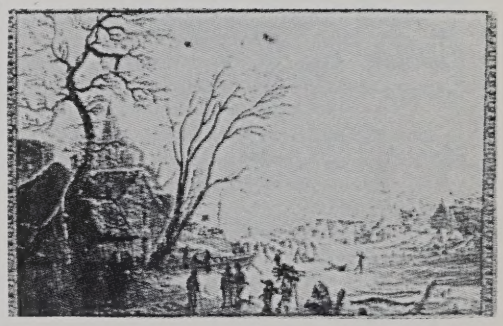
231



232

233 MOLENAER, Claes (1630-76). *Winter Landscape*. Oil on panel. 47.4 x 73.5 cm. *N95.64.2. Zurich, Switzerland. Jan. 11, '94. Interpol Number: E-140/8-1994

234 REMBRANDT, H. van Rijn, Circle of (1606-69). *Rembrandt's Mother*, 1630. Oil on oak panel. 23.8 x 19.0 cm. With oval two seals (one of red wax) on the verso: one inscribed "PARTMENT REUNI" and other "BB." The oak panel is bevelled on three sides and the upper left hand corner is damaged. *N95.61.2. Amsterdam, The Netherlands. Nov. 12, '94.



233

234

235

European, 18th Century

235 BRANDT, Charles. *A Game of Bowls*. Oil on panel. 19.5 x 26.0 cm. *N95.57.1. Vizovice, Czech Republic. Aug. 14, '94. Interpol Number: E-201/11-1994

Flemish, 17th Century

236 COQUES, Gonzales (1614-84). *Portrait of a Man*, 1630. Oil on panel. 10.2 x 8.3 cm. Brushstrokes very visible. *N95.61.1. Amsterdam, The Netherlands. Nov. 12, '94.

236

237

237 RUBENS, Peter Paul, Circle of. *Deposition from the Cross*, 1620. Oil on canvas. 320.0 x 212.0 cm. With an arched top. *N95.79.1. Kalisz, Poland. Jan. 1, '73.

238 SNYDERS, Frans (1579-1657). *Still Life*. Oil on canvas. 150.0 x 200.0 cm. Still life with game lying on a table or hanging on the wall behind. *N95.58.1. Madrid, Spain. Oct. 7, '87. Interpol Number: E-196/10-1994

239

239 SNYDERS, Frans (1579-1657). *Still Life*. Oil on canvas. 150.0 x 200.0 cm. *N95.58.2. Madrid, Spain. Oct. 7, '87. Interpol Number: E-196/10-1994

240 STALBEMT, Adriaen van, Attr. to (1580-1662). *River Landscape*. Oil on canvas. 41.0 x 58.0 cm. *N95.69.2. Antwerp, Belgium. Jun. 27, '94. Interpol Number: E-154/8-1994

240

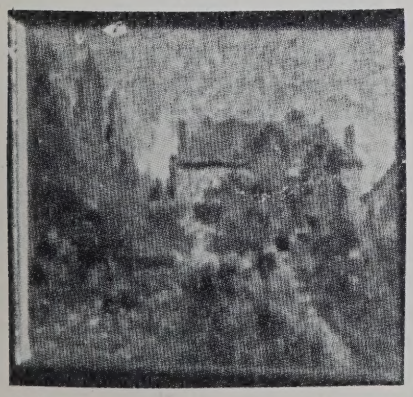
241

Flemish, 19th Century

241 BAFCOP, Alexis (1804-95). *The Musicians*. Oil on panel. 36.0 x 29.0 cm. Monogrammed l/r: A.B. In Flemish-17th century style. *N95.44.1. Cassel, France. Aug. 23, '94. Interpol Number: E-168/9-1994

French, 19th Century

242 SIGNAC, Paul (1863-1935). *Landscape*. Oil on panel. 24.0 x 19.0 cm. With a watercolor by P. Signac on the verso, measuring 17.5 x 9 cm. depicting the house of the painter Terechkovitch. Both works signed: P. Signac. Depicting house in the background at the end of a long garden, with trees and flowers at left and right. *N95.64.1. Zurich, Switzerland. Jan. 11, '94. Interpol Number: E-140/8-1994



242

243

German, 20th Century

243 FELIXMULLER, Conrad (1897-1977). *The Violinist*. Oil on canvas. 63.0 x 90.0 cm. *N95.64.4. Zurich, Switzerland. Jan. 11, '94. Interpol Number: E-140/8-1994

Italian, 17th Century

244 *River Landscape*. Oil on canvas. 102.0 x 155.0 cm. Neapolitan school. Recorded by the Monuments and Fine Arts Department under inventory No. E-55831. *N95.63.4. San Mauro Forte, Italy. Feb. 10, '93. Interpol Number: E-123/7-1994

244

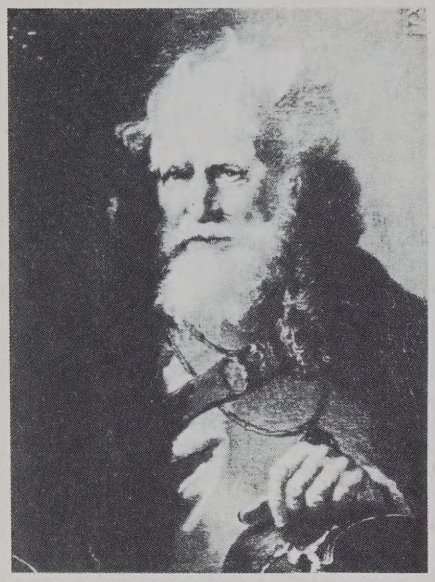
245

245 *Tobias and the Angel*. Oil on canvas. 66.0 x 53.0 cm. Neapolitan school. Recorded by the Monuments and Fine Arts Department under inventory No. E-55822. *N95.63.1. San Mauro Forte, Italy. Feb. 10, '93. Interpol Number: E-123/7-1994

Italian, 18th Century

246 DIZIANI, Gaspare (1689-1767). *The Adoration of the Magi*. Oil on canvas. 60.0 x 80.0 cm. Recorded in the Department of Monuments and Fine Arts Inventory under No. 05/00061978. *N95.56.1. Feb. 19, '94. Interpol Number: E-197/10-1994

246



247

247 TIEPOLO, Giovanni Domenico, Attr. to (1727-1804). *Study of an Oriental*. Oil on canvas. 57.0 x 45.0 cm. *N95.69.1. Antwerp, Belgium. Jun. 27, '94. Interpol Number: E-154/8-1994

248 *St. Anthony and the Infant Jesus*. Oil on canvas. 72.0 x 58.0 cm. Neapolitan school. Recorded by the Monuments and Fine Arts Department under inventory No. E-55835. *N95.63.3. San Mauro Forte, Italy. Feb. 10, '93. Interpol Number: E-123/7-1994

248

249

249 *Venus and Cupid*. Oil on canvas. 117.0 x 110.0 cm. Neapolitan school. Dimensions include the frame. Recorded by the Monuments and Fine Arts Department under inventory No. E-55830. *N95.63.2. San Mauro Forte, Italy. Feb. 10, '93. Interpol Number: E-123/7-1994

Russian, 20th Century

250 VASNETSOV, A. M. *Near the Vorobjovy Gory Mountains*, 1952. Oil on panel. 11.8 x 17.9 cm. Signed l/r. Inscribed on the verso in Cyrillic: U Vorobjovych gor. Also the figures "913,997" (crossed out) and the figures "997, 934" stamped . *N95.55.1. Kostroma, Russia. Oct. 11, '93. Interpol Number: E-185/10-1994

250

252

Prints, Drawings

American, 20th Century

251 MCKAY, Ellen. *Life Study 7 -VIII*, 1994. Charcoal on Rives BFK paper. 55.9 x 76.2 cm. Signed with a square with a dot in it. Dated: March -July 1994. One of a stolen series of eight figural drawings of "academic," gestural style. Series comprises studies of male and female figures together, groups of four to five male figures overlapping. The figures fill the paper with some extremities going off the paper. N95.76.1. Kingston, NY. Dec. 18, '94.

Canadian, 20th Century

252 BROWN, Harley W. (b. 1939). *Portrait of an Indian*. Charcoal and conte crayon on paper? 76.0 x 61.0 cm. Signed l/r. *N95.53.2. Okotoks, Canada. Feb. 12, '94. Interpol Number: 94IP01989

253

Sculpture

Canadian, 20th Century

253 EVALUARDJUK, Henry (b. 1923). *Polar Bear*. Soapstone. 15.0 x 25.0 cm. Inscribed on the underside of the bear's paw: "Henry," the artist's first name and the No. 5788. A figure of a polar bear walking on all fours. *N95.68.1. Banff, Canada. Jul. 9, '94. Interpol Number: 94IP20778

254 MANGITAK, Kellypalik (b. 1940). *Standing Bear*. Marble. 25.0 x 15.0 cm. Bears a sticker with the No. 0543-1991. Standing figure of a polar bear with its arms outstretched. *N95.66.1. Banff, Canada. Sep. 14, '94. Interpol Number: 94IP20777

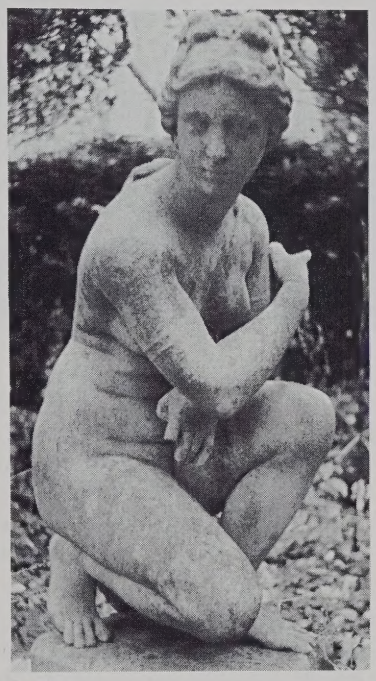
English, 20th Century

255 ABRAHAMS, Ivor. *Night*, 1990. Bronze. *N95.65.1. Toronto, Canada. Oct. 21, '94.

Italian, 19th Century

256 *Crouching Aphrodite*, 1895. Marble. Late 19th-century copy of a sculpture in the Vatican which is a restored copy of mid-3rd century B.C. sculpture by Doidalsas of Bythinia, now in the Museo Nazionale Romano in Rome. Missing the tips of her fingers on her left hand and most of the fingers on her right hand except for the little finger. A shell beneath her left buttock. *N95.71.1. St. James, NY. Dec. 20, '94.

255



256

Polish, 16th Century

257 *The Adoration*, circa 1520. Polychromed and gilded wood. 60.0 x 30.0 cm. From a triptych carved in high relief. *N95.51.5. Bralin, Poland. Mar. 30, '94. Interpol Number: E-164/9-1994

258 *The Adoration of the Magi*, circa 1520. Polychromed and gilded wood. 60.5 x 30.5 cm. From a triptych carved in high relief. *N95.51.3. Bralin, Poland. Mar. 30, '94. Interpol Number: E-164/9-1994

257

258

259

260

261

259 *The Annunciation*, circa 1520. Polychromed and gilded wood. 60.0 x 30.0 cm. From a triptych carved in high relief. *N95.51.4. Bralin, Poland. Mar. 30, '94. Interpol Number: E-164/9-1994

260 *Virgin and Child*, circa 1520. Polychromed and gilded wood. Ht. 75.0 cm. From a triptych and carved in high relief. *N95.51.1. Bralin, Poland. Mar. 30, '94. Interpol Number: E-164/9-1994

261 *The Visitation*, circa 1520. Polychromed and gilded wood. 60.5 x 30.5 cm. From a triptych carved in high relief. *N95.51.2. Bralin, Poland. Mar. 30, '94. Interpol Number: E-164/9-1994

263

Polish, 18th Century

262 *Two Cherubs*, 1754. Sandstone. Ht. 30.0 cm. Sculpted in Silesia. Two seated figures of winged cherubs, originally at the base of another sculpture and which were affixed to it with metal rods through the trunk. One of the legs of one has been restored with cement and wire. *N95.48.1. Kaszczor, Poland. Nov. 5, '93. Interpol Number: E-163/9-1994

Portuguese, 17th Century

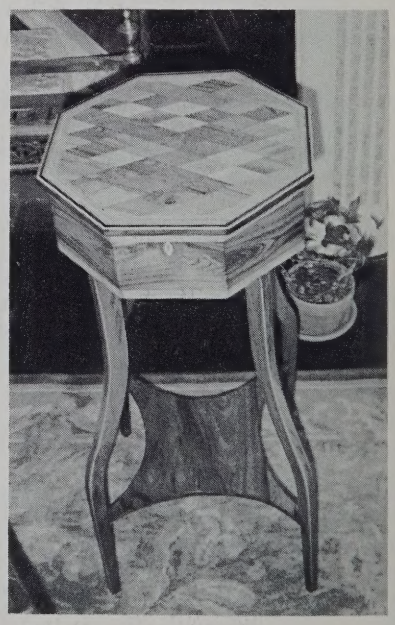
263 *Male Saint*. Polychromed wood. Ht. 57.0 cm. *N95.49.1. Casal de Ermio Lousa, Portugal. Mar. 18, '94. Interpol Number: E-162/9-1994

Decorative Arts

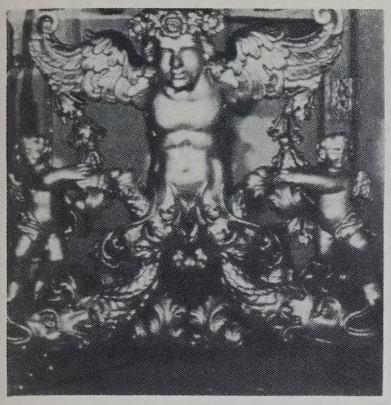
Furniture, Accessories

English, 19th Century

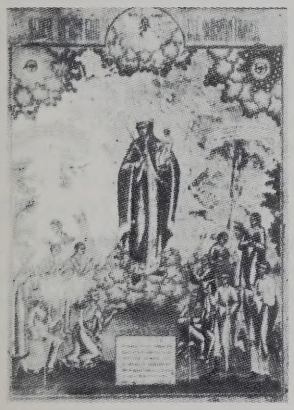
264 Specimen table, 1815. Rosewood, other woods, and ivory. Ht. 71.1 cm. Diam. 35.5 *N95.80.1. New York, NY. Dec. 5, '94.



264



265



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268

Italian, 18th Century

265 Console. Gilded wood. 88.0 x 98.0 x 65.0 cm. Recorded by the Department of Monuments and Fine Arts under Inventory No. 19/00105441. *N95.59.1. Syracuse, Italy. Apr. 17, '93. Interpol Number: E-192/10-1994

Icons

Russian, 18th Century

266 *Our Lady of Consolation.* Distemper on panel. 48.5 x 39.0 cm. *N95.50.5. Cracow, Poland. Jan. 30, '94. Interpol Number: E-113/6-1994

267 *Our Lady of Consolation.* Distemper on panel. 50.0 x 43.0 cm. With a silver and gold-plate riza or overlay. *N95.50.7. Cracow, Poland. Jan. 30, '94. Interpol Number: E-113/6-1994

Russian, 19th Century

268 *The Annunciation.* Oil on panel. 37.5 x 28.5 cm. An inscription in Cyrillic upper right and another on verso which reads "1870 goda." Verso painted dark blue. *N95.50.1. Cracow, Poland. Jan. 30, '94. Interpol Number: E-113/6-1994

269 *The Nativity,* circa 1850. Distemper on panel. 31.5 x 26.5 cm. An inscription in Cyrillic at center below on the frame. *N95.50.3. Cracow, Poland. Jan. 30, '94. Interpol Number: E-113/6-1994

270 *St. John the Theologian.* Chromolithograph on paper laid down on panel. 36.6 x 35.0 cm. An inscription in Cyrillic above his head. Bears an oval stamp on verso inscribed "Izdaniye Fosenko" in Cyrillic. *N95.50.2. Cracow, Poland. Jan. 30, '94. Interpol Number: E-113/6-1994

271 *St. Seraphim of Sarov.* Oil on panel? With a silver-plated riza or overlay. *N95.50.6. Cracow, Poland. Jan. 30, '94. Interpol Number: E-113/6-1994

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271

Russian, 20th Century

272 *Christ in Majesty*, 1908. Oil on panel and silver gilt. 13.5 x 11.2 cm. With a silver gilt riza or overlay. *N95.50.4. Cracow, Poland. Jan. 30, '94. Interpol Number: E-113/6-1994

Jewelry

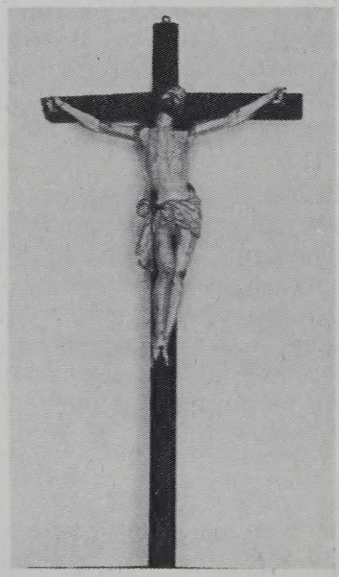
American, 20th Century

273 Bracelet. Diamonds and platinum. Art Deco three-section bracelet, approximately 1 3/4 in. wide, 7 in. long, plus or minus 79.2 pennyweights overall weight, consisting of approximately 652 diamonds, totaling approximately 46 carats, F-G-H color, DVS1-VS1 clarity, including one central baguette plus or minus 1.80 carats, two bullet baguettes plus or minus 2.60 carats, 2 baguettes plus or minus 2 carats, 95 baguettes plus or minus 10.50 carats, and 552 rounds plus or minus 29.1 carats, and two modified half-moon shaped brilliants totaling .90 carats, H-I color, VS1 clarity. Total weight of diamonds plus or minus 46.90 carats. N95.40.3. New York, NY. Nov. 8, '94.

274 Earrings. Sapphires, platinum and diamonds. One pair of fine natural sapphire and diamond clips, set in platinum wire assembled mountings, plus or minus 13.4 pennyweights complete, comprising a pair of emerald cut sapphires approximately 13 mm. square, strong blue intensity, medium dark tone, lightly included, fine luster, well proportioned, with 24 pear-shaped brilliant cut diamonds, 10.25 carats total weight, F-G color, VVS1-VS2 clarity. N95.40.4. New York, NY. Nov. 8, '94.

275 Necklace. Platinum, sapphires and diamonds. Choker length, approximately 14.5 in. overall length, overall weight 70 pennyweights, including five fine blue natural sapphires, oval mixed step cut averaging 6.65 carats each. Totaling approximately 34.3 carats, medium strong blue tone, very good luster, lightly included, well proportioned; mount also comprises 189 diamonds totaling plus or minus 47.5 carats including 51 marquises totaling 11 carats, 64 pear shaped totaling 22.8 carats and 75 round brilliants totaling 13.7 carats, color range F-G, clarity VVS1-VS1. N95.40.1. New York, NY. Nov. 8, '94.

272



278

276 Brooch. Diamonds and platinum. Platinum and diamond swirl pin with pearl drop tassels, plus or minus 23.9 pennyweights, including 97 diamonds totaling 18.65 carats comprising 71 baguettes plus or minus 7 carats, 4 marquises plus or minus 1.75 carats, 17 pear shaped plus or minus 8.50 carats, and 5 round brilliant totaling 1.40 carats, of color range E-F-G-H, clarity PVS1-VS2. N95.40.5. New York, NY. Nov. 8, '94.

277 Ring. Diamonds and platinum. In a platinum mounting, four-pronged ring, 6.2 DWTS, with a central 7.00 carats fine white (F) clarity VS2 oval brilliant diamond measuring 16.3 by 10.4 by 5.9 mm., flanked by two trillion cut diamonds totaling 2.20 carats, white FG/VS2. N95.40.2. New York, NY. Nov. 8, '94.

Liturgical Objects

Ecuadorian, 18th Century

278 Crucifix. Polychromed wood. 62.0 x 30.0 cm. Dimensions are for the cross. Dimensions for the figure: 30.0 x 27.5 cm. With open glass eyes. All the fingers are damaged with the exception of the left thumb. Some peeling of the paint on the body. *N95.46.1. Quito, Ecuador. Jan. 20, '94. Interpol Number: E-143/8-1994

Italian, 18th Century

279 Chalice. Silver. Diam. 12.5 Ht. 23.5 cm. Recorded by the Department of Monuments and Fine Arts under Inventory No. 19/001105438. Having a tapering cylindrical bowl with a ring mid-way on the body, above a ring and ball turned stem, on a flaring trumpet base ending in a stepped foot. *N95.59.2. Siracusa, Italy. Apr. 17, '93. Interpol Number: E-192/10-1994

Antiquities

Sculpture

Century Unknown

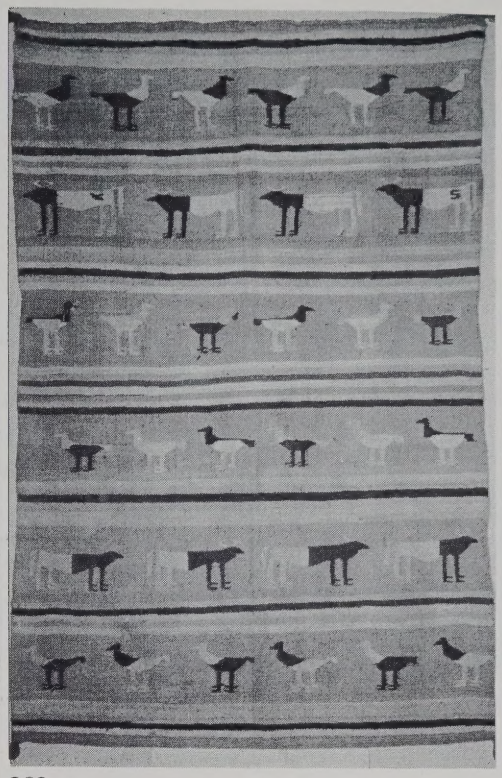
281 Lintel fragment. Marble. 38.0 x 61.0 x 41.0 cm. Fragment of an architrave carved in relief with a stylized mask with round eyes. *N95.54.1. Aksu-Perge, Turkey. Sep. 14, '94. Interpol Number: E-202/11-1994

Ethnographic Objects

Clothing, Costumes

American Indian, 19th Century

282 Navajo blanket, circa 1880. Wool. 200.6 x 132.1 cm. Warp of Z-spin 1-ply handspun undyed wool and weft of Z-spin 1-ply handspun wool of natural color (white), aniline dyed or of natural color (yellow) or aniline dyed (red, black); color source unknown (gold, ecru, reddish brown). Selvages are z-spin red (aniline) handspun. Pictorial diyugi. Plain tapestry weave; frequent lazy lines. With six transverse red background panels separated by striped zones of black, white, yellow, and brown. End and two central panels each carry a row of six birds: endbirds are black and white; center birds are white, black, and yellow. Remaining two red panels carry a row of six birds; end birds are black and white; end birds are white, black, and yellow. Remaining two red panels carry a row of four black and white cows. Upper right cow has a black "S" on rump; upper left cow has a black bird (?) on rump. May carry the number 34583 written in black ink on the blanket directly or on an attached fabric tape. *N95.77.9. Belmont, MA. Aug. 27, '78.



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283

283 Navajo blanket, circa 1870. Wool. 201.9 x 129.5 cm. Handspun wool of natural color (white) or dyed with indigo (blue); unraveled wool dyed with native (green) or cochineal (red) dyes. Late Serape style. Plain weave, with exception of center panel made up of longitudinal terraced lightning and two stripes on ends. Five transverse bands of terraced diamonds at either end. Warp: 13 /in. Weft: 31/in. May carry the number 34587 written in black ink on blanket directly or on an attached fabric tape. Illustrated in: Mary Hunt Kahlenberg and Anthony Berlant, *The Navajo Blanket* (Los Angeles: Praeger Publishers, 1972), p. 65, No. 40; and, Anthony Berlant and Mary Hunt Kahlenberg, *Walk in Beauty: The Navajo and Their Blankets* (Boston, New York Graphic Society, 1977) p. 129, fig. 48. *N95.77.10. Belmont, MA. Aug. 27, '78.

284 Navajo woman's blanket, circa 1875. Wool. 223.5 x 139.7 cm. Handspun wool of natural colors (white) or dyed (indigo, black), ravelled wool dyed with cochineal (scarlet), commercial wool dyed with aniline dye (scarlet). Woman's blanket with modified Phase II layout. End panels of blue or black stripes which form red block background at ends and center. Red blocks have paired longitudinal zig-zags with narrow black and white transverse stripes between. Warp 8/in. May carry the number 25422 written in black ink directly on the blanket or on an attached fabric tape. May be the blanket illustrated in Anthony Berland and Mary Hunt Kahlenberg, *Walk in Beauty: The Navajo and Their Blankets* (Boston, New York Graphic Society, 1977) p. 69, fig. 17. N95.77.6. Belmont, MA. Aug. 27,'78.

285 Navajo blanket, circa 1860. Wool. Warp of Z-spin 1-ply handspun undyed wool and weft of S-spin ravelled pinkish-red (cochineal) flannel, Z-spin 3-ply commercial cream white and Z 1-ply dark blue (indigo) handspun. Selvages are Z-spin 3-ply dark blue (indigo) handspun. Late Classical small serape. Tapestry weave. Blue tassel at each corner. Red background with end panels of stepped lines of blue (one line) and white (two lines) forming triangles. Center panel consists of large open diamonds in blue and white lines which contain white longitudinally stacked triangles. Between open triangles are paired narrow blue stripes. Between the center and end panels in a blue and white sawtooth line and two rows of blue and white flat Ts between narrow dark blue lines. *N95.77.11. Belmont, MA. Aug. 27, '78.

286 Navajo woman's shoulder blanket, circa 1880. Wool. 160.0 x 123.2 cm. Native wool of natural color (white) or dyed with aniline (red, black) or possibly aniline or native dyes (green, blue). Narrow black and white stripes with red stripes at center and top and bottom. Blue, black, and green stripes in a red field of broad stripes. May carry the number 34515 written in black ink on the blanket directly or on an attached fabric tape. Warp: 9/in. Weft: 14/in. From the Morris Collection. Of typical design classed by Amsden as squaw's shoulder blanket. N95.77.1. Belmont, MA. Aug. 27, '78.

285

287

American Indian, 20th Century

287 Zuni wearing blanket. Wool. 127.0 x 96.5 cm. Handspun wool of natural colors (white, brown-black) and natural dyes (reddish brown). Warp: 8/in. Weft: 13/in. May carry the number 24510 written in black ink on blanket directly or on an attached fabric tape. White background with end panels of reddish-brown four crosses separated by black lightning zig-zags. End panels transversely bound by brown and/or black stripes. Center occupied by zone of five transverse bicolored black and brown stripes. Originally collected in 1925 by Mr. McSpanon at Chin Lee in western New Mexico (possibly Chinle, Arizona). *N95.77.3. Belmont, MA. Aug. 27, '78.

Rugs, Carpets

American Indian, 19th Century

288 Navajo rug or camp blanket, circa 1890. Wool. 180.3 x 116.8 cm. Handspun wool of natural color (white, black?) or dyed with trader's dye, possibly "Diamond" (red). Plain weave. Red and white cross stripes with serrated half-diamonds and zig- zag across fields. May carry the number 34596 written in black ink on blanket directly or on attached fabric tape. Warp: 9/in. Weft: 15/in. "Originally collected by Mrs. John W. Lowe. An example of the clumsy loosely woven blankets of the [18]90's." Possibly for use as a camp blanket. N95.77.2. Belmont, MA. Aug. 27, '78.

Miscellaneous

Books, Documents, Manuscripts

Note: Of the following, Nos. 289-297 and 299-345 are each in an individual grey paper envelope, reinforced with steel rivets which are initialled "L&S," and stamped: "K. St. A. Breslau - DEP. Hirschberg No." The outside of each document is stamped with a rectangular stamp inscribed: "Koenigsl. Staats-Archiv. Breslau."

Austrian, 16th Century

289 Document by Burgomaster Sebastian Fidler and listed aldermen, 1549. Ink on parchment. In German. Dated April 12, 1549, Jelenia Gora. Confirming that Zacharias and Hieremias Beheme have rights to use a water course. On parchment strips with two aldermen's seals. Recorded under inventory No. 532. N95.60.54. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

290 Document by Justice Jan von Seidlitz von Schonefelt, 1532. Ink on parchment. In German. Dated April 20, 1532, Swidnica and Jawor. Confirming that Kretzig Lange of Strupice paid to Jan van Schoffen called Gotsch of Seiffersdorff an amount in annual rent from the Gross Hartau property. On a parchment strip with the starost's seal. Recorded under inventory No. 463. N95.60.48. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

291 Document by King Ferdinand I, 1531. Ink on parchment. In German. Dated August 28, 1531, Swidnica. Stating that Hans Seidlitz of Grodziec and the listed gentlemen, in the presence of the Jelenia Gora authorities, confirmed the right of Kontze Affens to his property. With the starost's seal. Recorded under inventory No. 460. N95.60.47. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

Example of a seal attached to the documents, nos. 289-297 and 299-345.

292 Document by Starost Konrad von Hofburg, Lord of Ksiaz, 1514. Ink on parchment. In German. Dated September 29, 1514. Confirming that the the town of Jelenia Gora sold to the brothers Kristofer, Jan, Jacob, Peter, Wladyslaw, Henry, Nicolas, George, and Bernard Zedlitz called Affen of Mainwald, the property and farm of Gross Hartau. With the starost's (mayor's) seal. Recorded under inventory No. 404. Date includes the place: Jelenia Gora and Swidnica. N95.60.44. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

293 Document by councilmen of the town of Jelenia Gora, 1541. Ink on parchment. In German. Dated March 8, 1541, Jelenia Gora. Confirming that Jan Fischer possess a farm in Jelenia Gora called "in sechsteten." On parchment strips with two aldermen's seals. Recorded under inventory No. 497. N95.60.51. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

294 Document by listed aldermen, 1541. Ink on parchment. In German. Dated May 24, 1541, Jelenia Gora. Confirming that George Fischer possesses gardens in Jezowo near the road to Stupice. Recorded under inventory No. 499. On parchment strips with two alderman's seals. N95.60.52. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

295 Document by listed aldermen, 1541. Ink on parchment. In German. Dated November 8, 1541, Jelenia Gora. Confirming that Salczer Fischer possesses a farm in Jezowo inherited from Kristofer Fischer. Recorded under inventory No. 504. On parchment strips with two aldermen's seals. N95.60.53. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

296 Document by the Hungarian and Czech King Ferdinand I, 1539. Ink on parchment. In German. Dated October 20, 1539, Vienna. Establishing a fair in Jelenia Gora on November 11. On a parchment strip with the royal seal. Recorded under inventory No. 488. N95.60.49. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

297 Document by the listed councillors of Jelenia Gora, 1540. Ink on parchment. In German. Dated June 22, 1540, Jelenia Gora. Confirming that Hans Scheubel of Hradec, the guardian of his daughter Margaret, transfers to Vaclav Ticzen of Konersdorff gardens being in the possession of the widow of Vaclav. On parchment strips with two damaged seals of aldermen. Recorded under inventory No.492. N95.60.50. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

298 Manuscript, 1532. Ink and pigments on parchment. 34.0 x 75.0 cm. In Latin, the text flanked by two illustrated miniatures, at left depicting a knighting and the one at right, a man on a caparisoned horse; the coat of arms of the house of Hapsburg in the center; two other illustrations above the Austrian imperial eagle and a small bust portrait of an emperor (probably Charles V, the Holy Roman Emperor). Bears the signature of Charles V and a large wax seal as well as a stamp indicating the manuscript belongs to the library in Arles. *N95.45.1. Arles, France. Jan. 1, '93. Interpol Number: E-137/7-1994

Austrian, 17th Century

299 Document by Starost Otto von Notiz, Lord of Rokitnica, 1659. Ink on parchment. In German. Dated December 20, 1659, Swidnica. Confirming that Ernest Nimptsch of Schwarzbach and Altschoenau has filed a written complaint with the Royal Chancellery and the starost, enclosing a document issued on July 21, 1600 in Jawor being an authorization by Starost Braudarn von Zedlitz for George Kahl and Pankrace Kretschmer to represent Jelenia Gora in the Schwarzbach property claim. On a parchment strip with the starost's (mayor's) seal. Recorded under inventory No. 648. N95.60.55. Jelenia Gora, Poland. Jul. 1, '93. Interpol Number: E-175/9-1994

300 Document by the headman, Starost and the Court of Schorndorf town and citadel, 1676. Ink on parchment. In German. Dated November 8, 1676. Issuing a document confirming the legitimate birth of George Michael Kuntz, son of the shoemaker Michael and Clara Anna. With a silk rope and the town's seal attached. Recorded under inventory No. 654. N95.60.56. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

298

Czech, 14th Century

301 Document by Duchess Agnes of Silesia, 1391. Ink on parchment. 29.5 x 16.7 cm. In German. Dated April 30, 1391, Swidnica. Document confirming the sale of a mill in Jelenia Gora by Gotsche Schoff to the burgomaster and town council of Jelenia Gora. With attached red and green ropes with the remnants of the ducal seal. Recorded under inventory No. 32. N95.60.7. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

302 Document by the Duchess Agnes of Silesia, 1386. Parchment. 27.0 x 13.0 cm. In German and dated June 18, 1386, Swidnica. By Duchess Agnes of Silesia confirming Hannos Bierschrodt of Jelenia Gora sold property to the Jelenia Gora town council. On parchment with red and blue ropes and the remnants of a ducal seal. Recorded under inventory No. 29. N95.60.6. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

303 Document by the Holy Roman Emperor and Czech King Vaclav, 1382. Parchment. 33.2 x 23.3 cm. In German, dated January 14, 1382, Prague. King Vaclav promising to respect the privileges bestowed on Jelenia Gora by his predecessors and granting it its own jurisdiction in the town and region. On a parchment strip with the remnants of a royal seal. Recorded under inventory No. 26. N95.60.5. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

304 Document by the Holy Roman Emperor and Czech King Vaclav, 1398. Ink on parchment. 43.0 x 27.3 cm. In German. Dated August 17, 1398, Elbogen (?) Document confirming documents issued by Duke Bolko on June 3, 1348 and October 1, 1355. With attached black and white ropes and the royal seal. Recorded under inventory No. 41. N95.60.8. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

Czech, 15th Century

305 Document by Burgomaster Hannos Kraczberg and others, 1407. Ink on parchment. Document by Hannos Kraczberg and listed aldermen of the town of Jelenia Gora confirming that Nicolas Stantseste possesses a malt-house and must pay the required rent. On parchment strips with two aldermen's seals. Dated December 13, 1407, Jelenia Gora. Recorded under inventory No. 51. N95.60.11. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

306 Document by Czech King, George (Jiri) of Podebrad, 1460. Ink on parchment. In German. Dated March 15, 1460, Prague. Confirming a document issued by Duke Bolko on June 3, 1348. With attached black and white ropes and the royal seal. Recorded under inventory No. 141. N95.60.24. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

307 Document by Czech and Hungarian King Wladyslaw Jagiellonczyk, 1499. Ink on parchment. In German. Dated May 1, 1499, Buda. Order issued concerning the takeover of hereditary property left by Jelenia Gora inhabitants. On a parchment strip with attached royal seal. Recorded under inventory No. 335. N95.60.41. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

308 Document by Fabian Tschirnhaus of Bolkow, Ernest Gotsche of Chojnik, Hans Nympsch of Helwigsdorf, Gunczel Sweynchen of Sweyne and Heyncze Bredel of Wesse, 1496. Ink on parchment. In German. Dated January 14, 1496, Bolkow. Confirming that Hans Wesse of Wolmissdorf had stated that Barbara, widow of Nicolas Wesse transferred to the town a house and garden in the town. On parchment strips with the seals of the six issuers. Recorded under inventory No. 305. N95.60.38. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

298

309 Document by King Sigmund, 1423. Ink on parchment. In German. Dated May 5, 1423, Taschw(?). By the Hungarian and Czech king, selling the rights to the castle at Jelenia Gora to Konrad Nempcz. On a parchment strip with half a royal seal. Recorded under inventory No. 72. N95.60.15. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

310 Document by Starost Hannos Kochenmeister, 1413. Ink on parchment. In German. Dated May 19, 1413, Swidnica. Confirming that Gotsche Schoff paid an amount in rent to the Jelenia Gora town council. On a parchment strip with the starost's (mayor's) seal. Recorded under inventory No. 58. N95.60.12. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

311 Document by Starost Heincze von Lazan, 1419. Ink on parchment. Dated May 5, 1419, Swidnica. Confirming that the brothers Lukas, Marek, and Jan Geissler possess property in village of Conradisdorf and pay taxes on it. With attached light colored ropes and the starost's (mayor's) seal. Recorded under inventory No. 68. N95.60.13. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

312 Document by Starost Albrecht of Coldicz, 1439. Ink on parchment. In German. Dated May 5, 1439, Jawor. Confirming that Petsche Czedtlicz, called von Meyenwalde, sold the court in Jelenia Gora which had been owned by his father Piotr by privilege granted by King Vaclav. On a parchment strip with the starost's (mayor's) seal. Recorded under inventory No. 95. N95.60.16. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

313 Document by Starost Kazimierz, Duke of Cieszyn and Glogow, 1496. Ink on parchment. In German. Dated March 16, 1496, Jelenia Gora and Swidnica. Confirming that Kristofer Czedlicz called Asse on behalf of himself and his brother sold the town of Jelenia Gora an area of land near the town. On a parchment strip with the starost's (mayor's) seal. Recorded under inventory No. 307. N95.60.39. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

314 Document by councillors of Jelenia Gora, 1510. Ink on parchment. In German. Dated November 12, 1510, Jelenia Gora. Confirming that clothworker Gabriel paid an amount in annual rent to the clothworkers. On parchment strips with attached seals of two aldermen. Recorded under inventory No. 390. N95.60.43. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

315 Document by the Czech and Hungarian King Wladyslaw Jagiellonczyk, 1499. Ink on parchment. In German. Dated January 16, 1499, Buda. Bestowing on Antoni Schof, called Gotsch of Chojnik and Boberstein, for his faithful service, lifelong rights hitherto held by the brothers Melchior and Vaclav Lannghaus of Hart and Janowitz. On a parchment strip with attached royal seal. Recorded under inventory No. 332. N95.60.40. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

316 Document by the Starost Jan von Leuchtinburg, 1404. Ink on parchment. In German. Dated September 9, 1404, Swidnica. Document by Jan von Leuchtinburg, the starost or mayor, confirming the transfer of Hannos Bouch's property. With an attached seal of the issuing authority. Recorded under No. 46. N95.60.9. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

Czech, 16th Century

317 Document by the Czech and Hungarian King Ludwig Jagiellonczyk, 1519. Ink on parchment. In German. Dated June 10, 1519, Buda. Decreeing that a fair shall be held in Jelenia Gora on the 14th day after the Feast of the Assumption. On a parchment strip with attached royal seal. Recorded under inventory No. 424. N95.60.45. Jelenia Gora, Poland. Jul. 17, '93. nterpol Number: E-175/9-1994

318 Document by the Legnica town council, 1522. Ink on parchment. In German. Dated September 13, 1522. Legnica. Confirming a document of May 1, 1499. On a parchment strip with the seal of the town of Legnica. Recorded under inventory No. 437. N95.60.46. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

319 Document by the burgomaster and town council of Jelenia Gora and heirs of the village of Strupice, 1510. Ink on parchment. In German. Dated February 1, 1510, Jelenia Gora. Confirming that the headman of Strupice, Pavel Ludwig paid an amount in rent from his property to Pankracy Garteler, administrator of the parish church. On a parchment strip with attached town seal. Recorded under inventory No. 387. N95.60.42. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

German, 15th Century

320 Document by Starost Jerzy Stayn, Lord of Czocha, 1487. Ink on parchment. In German. Dated October 31, 1487, Chojnik, Swidnica. Confirming that Kristofer Schoff of Chojnik on behalf of himself and his brother Ulrich sold the town rights to a farm and garden in the area. With attached starost's (mayor's) seal. Recorded under inventory No. 254. N95.60.36. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

321 Document by Justice Nicolas Schaulcz and named aldermen of Jelenia Gora. Ink on parchment. In German. Confirming that Kuntcze of Lubomierz (von Libintal) presented documents on the purchase of said property by Siegfried Seydlicz. On a strip of parchment with the seal of the court of justice. Recorded under inventory No. 163. N95.60.27. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

Hungarian, 15th Century

322 Document by Burgomaster Hannos Rudegersdorf and other councillors, 1448. Ink on parchment. In German. Dated January 16, 1448, Jelenia Gora. Confirming that Dittel Wernher, childminder to Hannos Czeymschers, purchased rental rights from Nicolas Reiches to the house called "in der Langessen." Recorded under inventory No. 113. N95.60.18. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

323 Document by Burgomaster Valentyn and the heir of Conradisdorf, 1455. Ink on parchment. In German. Dated January 7, 1455, Jelenia Gora. Allowing Fraudenberg, a liegeman at Conradisdorf, to sell his inheritance to Jorge Beher, master of the hospital. On a parchment strip with the town seal of Jelenia Gora. Recorded under inventory No. 129. N95.60.22. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

324 Document by Burgomaster Hannos Preuse and listed aldermen. Ink on parchment. In German. Confirming that parish priest Francis Kortcz purchased rental rights to the Jegerhannos house in the square as well as the garden. Recorded under inventory No. 182. N95.60.28. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

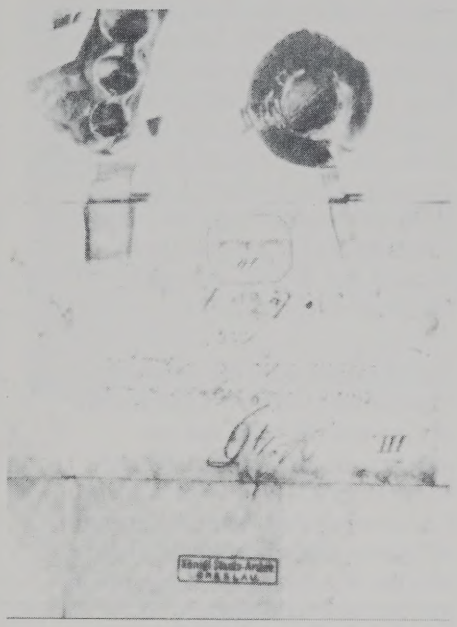
325 Document by Jan, Bishop Wardein, 1481. Ink on parchment. In German. Dated May 24, 1481. Confirming that Nicolas Weise transferred his property in Niederdorf and Berwigsdorf to the town of Jelenia Gora. On a parchment strip with attached damaged starost's (mayor's) seal. Recorded under inventory No. 226. N95.60.34. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

326 Document by Jelenia Gora town aldermen, 1481. Ink on parchment. In German. Dated July 3, 1481. Confirming that Hannos Walter, administrator of the Holy Ghost Hospital, purchased the proceeds from the house of Vincent Cziris to pay for the upkeep of poor people. On parchment strips with two aldermen's seals. Recorded under inventory No. 227. N95.60.35. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

327 Document by King Mathias of Hungary, 1475. Ink on parchment. In German. Dated February 12, 1475. Confirming that Pesz Rinkel possesses land in the fief near Jelenia Gora bestowed by the king's ancestor and that Nicolas Wise paid him a sum in annual rent. With an attached faded rope with a royal seal. Recorded under inventory No. 197. N95.60.30. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

328 Document by King Sigmund of Hungary, 1420. Ink on parchment. In German. Dated April 2, 1420, Wroclaw. Confirming documents issued by Duke Bolko II on June 6, 1348, and by King Vaclav IV February 17, 1408. With attached black and brown ropes and royal seal. Recorded under inventory No. 70. N95.60.14. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

329 Document by Mathias Corvinus, King of Hungary, 1469. Ink on parchment. In German. Dated July 23, 1469, Wroclaw. Confirming the privileges of Jelenia Gora. Recorded under inventory No. 182a. With attached black and purple ropes and royal seal. N95.60.29. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994



Example of the exterior of one of the documents with the stamp for nos. 289-297 and nos. 299-345.

330 Document by Starost Stefan Zapolia, 1480. Ink on parchment. In German. Dated May 29, 1480, Swidnica. Confirming the sale of the village of Grunaw by Nicolas Borwitcz to Heyncze Nodelwitcz. With attached starost's (mayor's) seal. Recorded under inventory No. 223. N95.60.33. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

331 Document by Starost Albrecht of Coldicz, 1446. Ink on parchment. In German. Dated September 9, 1446, Swidnica. Confirming that Jekil, chief of the village of Meyenwalde sold to Jan Rudigersdorf, a townsman of Jelenia Gora, a farm near Grossen Harte. With the starost's (mayor's) seal. Recorded under inventory No. 108. N95.60.17. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

332 Document by Starost Hannos of Coldicz, 1449. Ink on parchment. In German. Dated October 26, 1449, Jawor. Confirming that Heincze Nymptsch possessed a farm neighboring the castle fief at Jelenia Gora and sold it to the town free from obligations and debts, which land will be turned into a cemetery. On a strip of parchment with starost's (mayor's) seal. Recorded under inventory No. 116. N95.60.20. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

333 Document by Starost Hannos of Coldicz, 1454. Ink on parchment. In German. Dated December 12, 1454, Swidnica. Transferring the farm neighboring the castle fief as well as the wood alongside the castle ruins, which he purchased from Heincze Nymptsch, to the town of Jelenia Gora. On a strip of parchment with a damaged starost's (mayor's) seal. Recorded under inventory No. 128. N95.60.21. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

334 Document by Starost Typrand Reibnicz von Gerlachsdorff and others, 1463. Ink on parchment. In German. Dated September 9, 1463. Documenting the sale by Nicolas Rudigersdorf and Jakub Tschertirwange of their rights held since the time of Duke Bolko II to mills neighboring the castle fief in Jelenia Gora. Recorded under Inventory No. 147. With the starost's (mayor's) seal. N95.60.25. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

335 Document by Starost Typrand Reybenicz, 1464. Ink on parchment. In German. Dated May 25, 1464, Swidnica. Document setting a dispute between Heyntcze Czrin and his brothers and Jan Stumpits, and the town council of Jelenia Gora, represented by Nicolas Rudigersdorf, Andrew Poschman, and Nicolas Sneider, concerning the new mill near the castle called Grunaw. On a parchment strip with the starost's (mayor's) seal. Recorded under inventory No. 152. N95.60.26. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

336 Document by Starost Steffan Zapolia, 1475. Ink on parchment. In German. Dated November 9, 1475. Confirming that Hanno Wesse transferred to him jurisdiction over the village of Berwigsdorff. On a parchment strip with the starost's (mayor's) seal. Recorded under inventory No. 204. N95.60.31. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

337 Document by Wladyslaw Jagiellonczyk, King of Hungary, 1493. Ink on parchment. In German. Dated August 28, 1493, Buda. Confirming the document issued by Mathias Corvinus, King of Hungary, on February 12, 1475 in Wroclaw. With attached red and white ropes and the royal seal. Recorded under inventory No. 287. N95.60.37. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

338 Document by the Burgomaster and aldermen of Jelenia Gora, 1448. Ink on parchment. In German. Dated April 22, 1448, Jelenia Gora. Confirming that Stefan Menges sold his inherited property in Conradisdorf to churchwarden Stefan. With the town seal. Recorded under inventory No. 114. N95.60.19. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

339 Document by the Legnica town council, 1457. Ink on parchment. In German. Dated May 11, 1457, Legnica. Document confirming a document issued in 1405. On a parchment strip with the seal of the town of Legnica. Recorded under inventory No. 134. N95.60.23. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

340 Document by the brothers Concze and Wybich Liebenteller of Geresdorff, 1478. Ink on parchment. In German. Dated November 17, 1478, Geresdorff. Confirming that Francis Czopter of Jelenia Gora purchased from Nicolas Hildebrandt of Hartau a garden near Hinckfus. On parchment strips with the seals of the two brothers. Recorded under inventory No. 217. N95.60.32. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

Polish, 14th Century

341 Document by Duke Henry of Silesia, 1345. Parchment? 33.0 x 21.0 cm. In German and dated January 19, 1345, Kamienna Gora. Bestowing a knighthood on Konrad von Cauer along with several villages. With a brown rope with half of the issuer's wax seal. N95.60.2. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

342 Document signed by Duke Henry of Silesia, 1341. Parchment? 31.0 x 18.0 cm. In Latin. Authorizing the local residents to build a sausage-making plant. With an attached wax seal on a green-brown rope. Dated June 29, 1341, Jelenia Gora. Stamped with a rectangular stamp reading: Koenigsl. Staats- Archiv. Breslau. *N95.60.1. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

343 Document signed by Duke Bolko, 1363. Parchment? 42.3 x 20.7 cm. Manuscript in German, dated February 12, 1363. Duke Bolko of Silesia confirming the sale of the hereditary chieftancy by Margaretha, widow of Kunczo von der Swarzbach to Jan von Schildaw. With an attached seal on a green rope. Recorded under inventory No. 15. N95.60.3. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

Polish, 15th Century

344 Document by Otmuchow Vaclav, Bishop of Wroclaw, 1405. Ink on parchment. In Latin. Dated August 1, 1405, allocating funds for the maintenance of listed altars in the Jelenia Gora parish churches payable to the parish priest Nicolas Kindeler. With attached red and green ropes and the bishop's seal. Recorded under inventory No. 48. N95.60.10. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

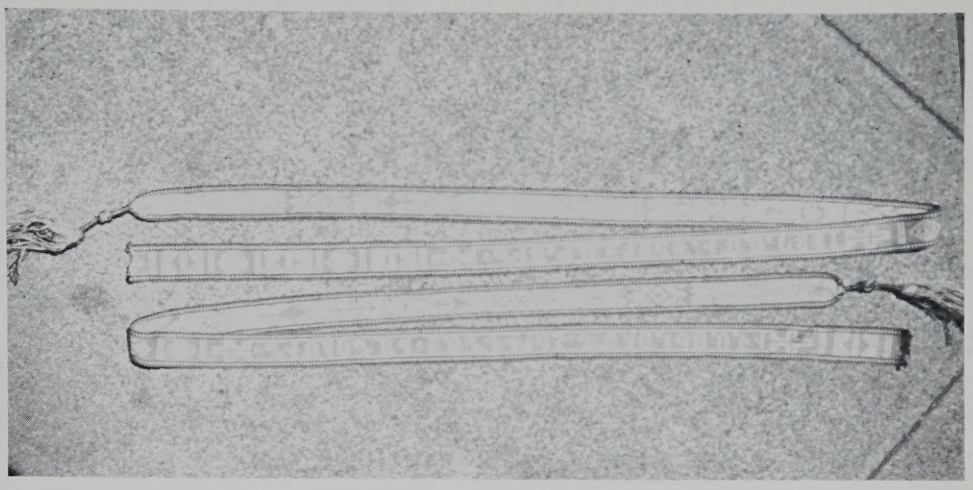
Polish, 16th Century

345 Document by the Prior of Krzeszow, 1500. Parchment. In German and dated October 10, 1500. By the Prior of Krzeszow confirming a document issued by the Holy Roman Emperor and Czech King Charles IV on January 11, 1366, lifting taxes for local townspeople entering Wroclow. On a strip of parchment with an attached seal of the Prior of Krzeszow. Recorded under inventory No. 17. N95.60.4. Jelenia Gora, Poland. Jul. 17, '93. Interpol Number: E-175/9-1994

Clothing, Costumes

Armenian, 19th Century

346 Silk band, 1887. Silk. 3.2 x 276.9 cm. In two segments: one 144.8 cm. and the other 132.1 cm. Red and yellow with tassels at the finished ends and woven with a design of geometric and pictorial motifs including covered ewers and urns with stylized flowers. With a woven inscription in Armenian: For the enjoyment of Heriknaz Khanum, year 1887, February 6. *N95.70.1. North Hollywood, CA. Sep. 16, '94.



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IFAR's newsletter, *IFARreports*, publishes important thefts. It also contains articles on art theft issues of art law, cultural property, and authentication. It circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $1,000.

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